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good for little girls but so bad for orchids, up to her death bed when she attempted to poison her grandchild because she thought it stood in the way of her son's happiness, she never was able to profit by experience, nor to learn that her judgment might be wrong.

She ruled family and friends with a high hand, never permitting them to do anything except what she thought best. And herself she tortured most of all by refusing the good things that life held out, and choosing all those which made her unhappy. She starved her love, hid her natural passions, and failed to understand both her own nature and the natures of those about her. A most exasperating person to read about or to know, surely, but very true to life and very tragic when one considers her sincerity and deep desire to do right by everyone. Who does not know some living person who always takes the wrong turn in the road?

Left an orphan with a baby step-sister, she refuses to marry the good man who loves her because through mistaken conscientiousness she believes that she must devote her life to the baby. She suffers, Andrew suffers, and later on through mistaken solicitude she ruins the happiness of the sister. Then she takes a fresh start by marrying a dissolute Irish nobleman and having a son of her own. Again unhappiness to everyone and injustice to her boy. Later we find her sister's little daughter and her own son falling in love, but a new series of obstinate mistakes brings real tragedy, and only at her death do affairs become straightened out so that her son and her step-daughter may be happy.

The book abounds in events of interest, and the plot is lively and complicated, yet the real merit lies in the character drawing. Agatha, Andrew, the son, Biddy, all the unimportant as well as the important characters are excellently portrayed.

THE GREEN SEAL, by Charles Edmond Walk
(A. C. McClurg and Company.)

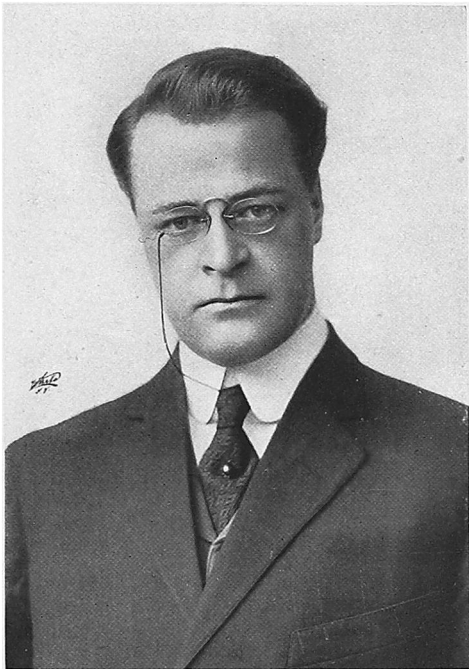
A YOUNG man inherits a mysterious ring and has a wonderful diamond thrust upon him. He achieves—not greatness—but a charming stenographer who is mixed up in all these complications. The root of all this trouble lies in faraway Thibet, in a sort of religious sect. It is very puzzling, very exciting, very unexpected and thoroughly readable. Chinamen, detectives, opium smugglers, convicts, beauty doctors appear and disappear with lightening rapidity. The reader is taken on breathless, night automobile rides; is led along one clew after another, each of which seems to be the right one, only to have it exploded by some new

BOOK REVIEW DEPARTMENT

twist; but of course it all comes right in the end and the hero willingly exchanges his valuable diamond for the coy kiss of his no-longer mysterious stenographer.

NOWADAYS, by George Middleton. (Henry Holt & Company).

A BIT of life done on paper—such is “Nowadays.” The power of this play lies in its simplicity; the tragedy of it in its commonplaceness. It pictures the every day, humdrum routine of a respectable home: A father autocratic, domineering and narrow; a mother, until the opening of the play, utterly subservient to his desires and opinions; a son made weak and inefficient by



GEORGE MIDDLETON, AUTHOR

early parental indulgence and lack of discipline. a daughter as foreign to the atmosphere of this home as a modern “ugly duckling” in a family of chickens.

The interest centers about the mother whose liberal daughter and conservative husband make conflicting demands upon her. Although she secretly sympathizes with her daughter, habit, love of a sort, and lack of initiative keep her from revealing the real state of her mind.

The play reveals the comedy as well as pathos of the old-fashioned “family feeling” and reveals in a masterly manner the effect of the woman movement on old standards.

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